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PRINCIPAL ACCESSIONS

A BRONZE BUST BY ALGARDI.—A recent acquisition in the Department of Sculpture is that of a bronze bust of Pope Innocent X., attributed to Alessandro Algardi. The bust is a life size portrait of the Pope clad in ecclesiastical vestments, carlotte on head, and about the shoulders an embroidered cope, the design of the orphrey embracing the olive branches, dove and fleur-de-lis of the Panfili family of which he was a member. The face is bearded, dignified and benignant in expression, there being an especially kindly look about the eyes, which are directed slightly to the right. One feels instinctively that it is a good portrait, aside from the beauty and finish of the modeling. Alessandro Algardi was born in Bologna, Italy, in the year 1602. Having studied drawing with Lodovico Carracci, he turned to sculpture under the instruction of Cesare Conventi. At twenty he went to Mantua and entered the employ of Bertazzuoli, architect to Duke Ferdinand, having unlimited opportunities of study among the art collections of the latter. Called to Rome in 1625, he executed a number of statues, among them "San Giovanni," "Santa Maddalena" and "San Filippo Neri"; a group of the "Decapitation of Saint Paul," and, in 1640, a colossal relief in marble representing the "Expulsion of Attila by Saint Leo," placed above the high altar of Saint Peter's in Rome, and said to be the largest relief in the world.

Having meanwhile become the architect of the Villa del Bel-Respiro at San Pancrazio, for Cardinal Cammillo Panfili, Algardi displayed great decorative skill in its adornment.

Cardinal Giovanni Battista Panfili was raised to the Pontificate as Innocent X. in the year 1644, and in celebration of that event a commission was given by the

Senate to Algardi for a colossal statue of the Pope to be placed in the Campidoglio (afterwards removed to the Palazzo dei Conservatori). This statue, which shows the Pope in full official vestments, mitre on head, and seated in the papal chair, was inaugurated between the years 1645 and 1649. It is described and an engraving of it shown in Pietro Righetti's *Descrizione del Campidoglio*, t. 2, tav. CCI.

Whether the present bust were made previously or subsequently, has not yet been ascertained. It is known that Algardi had ample opportunity for study of his subject, having assisted Pope Innocent in many projects for the embellishment of Rome, and being by him decorated with the order of the Knighthood of Christ, which fact, together with the distinction of having made the official portrait of the Pope is stated in Algardi's Epitaph given in a sketch accompanied with a portrait in Lorenzo Corsini's *Serie degli uomini i più illustri nella pittura, scultura e architettura*, t. 10, pp. 137-142.

As to the subject himself it will be remembered that he succeeded Urban VIII as Pope, in 1644, that he issued the famous Bull *Zelus domus Dei* of 1648 (published in 1651) condemning the Peace of Westphalia as injurious to the rights of the Church, and, in 1653, the Jansenist Controversy having made a great commotion, he appointed a commission of Cardinals to settle it and issued the Bull *cum occasione* which condemned the five propositions of Jansen. He died in 1655, one year after the sculptor-architect Algardi, whose fame he had been so instrumental in establishing.

M. McL.

DOORS FROM THE PALACE OF ISPAHAN.—The golden time in mediaeval Persia was the reign of Shah Abbas (1587-1628),

who was contemporaneous with the great monarchs of the advanced Renaissance period in Europe. Like Akbar Shah, Emperor of India, he was enlightened and tolerant, and he opened the country to foreigners, doing his best to promote commerce between his people and those of other countries. He beautified his capital of Ispahan with many remarkable buildings, including the great college, The Madraseh, and the "Palace of the Forty Columns," and to this day these buildings, although suffering from decay, are splendid monuments of Abbas and his people.

A portion of the tilework dado of the Chehel Situn, or "Palace of the Forty Columns," was purchased in 1903, and now the Museum has been fortunate enough to secure a pair of painted and lacquered doors from the principal hall of the Palace. Any one knowing the lacquered book-bindings of Persia will recognize at once the same decorative treatment, the seated figures upon a dark ground *semé* with flowers, recalling the floral grounds of late thirteenth century tapestries in Europe. The framework is also decorated by sprays of flowers, semi-conventionally treated, each petal and leaf delicately outlined with gold. The preservation is remarkably good considering their age, but, on the other hand, the climate of Persia is so dry that rust, and other forms of decay, caused by moisture, are actually unknown.

C. P. C.

A TABERNACLE OF THE MURANESE SCHOOL.—This specimen of the florid Gothic ornament, which was at one time so popular in Venice, will assuredly prove to be a great attraction to any person who interests himself in so lovely a craft as wood-carving. The delicate tracery, the swirling leaves that interlace to form a Tree of Jesse, or merely the flowering ornament above the niche, is all of it a delight to one's sense of ornament,—a delight which is here further enhanced by the sensuous beauty of the rich gilding. It is most unusual to be able to acquire so elaborate a piece of carving with its

original coating of color. The figure of the Madonna, also, seems to be almost intact, its surface being finished to a high polish. The wings of the shrine show four saints on a gold ground here framed in with mouldings of the burnished gold. The paintings are most crude, but undoubtedly suggest the work of the artists one associates with the early Vivarini. The whole altarpiece, in fact, is quite characteristic of the elaborate workmanship of that island school that had felt so keenly the tradition of the Byzantine past.

L. M. P.

CERAMICS.—Among the recent accessions of this section may be mentioned examples of English Jasper and granite ware, by Adams, Palmer, Turner, Wedgwood and Bentley and Wedgwood. Among the Wedgwood pieces is a square blue and white Jasper pedestal dating from 1875, with ornamentation after designs by Flaxman, consisting of ram's heads and griffins, and gracefully modeled figures of Juno, Ceres, Peace and Plenty. An illustration of this pedestal will be found in Meteyard's *Wedgwood and his Works*, Plate XIX. An example of the rare green and white Jasper is a cameo medallion decorated with the design of "A Sacrifice to Peace" after the well-known cut paper model by that rarely gifted eighteenth-century amateur, Lady Templeton (Templetown). Another unusual piece is a cameo plaque in blue and white Jasper ornamented with a design after "The Infant Academy" of Sir Joshua Reynolds. Dark blue Jasper is exemplified by a medallion ornamented with the figure of Euterpe, after a design by Flaxman, and by a small scent flacon, a dainty piece of Wedgwood and Bentley, dating from 1775. The contemporaries and imitators of Wedgwood are represented by a blue and white Jasper cup and saucer by Adams; a granite vase with gilt festoons and design of "David with the Head of Goliath" by Palmer, and a blue and white Jasper Jardiniere, with figures in the style of Lady Templeton, by Turner.

G. C. P.



POPE INNOCENT X
BY ALESSANDRO ALGARDI

LONDON CORPORATION MEDALS.—The Museum has received from the City of London a set of thirty medals struck for the Corporation. This interesting and valuable gift furnishes a medallic record

ple in the Commons House of Parliament," 1832; Queen Victoria's visit to the Corporation of London in November, 1837, before her coronation; the opening of Blackfriar's Bridge in 1867; the de-



A TABERNACLE OF THE MURANESE SCHOOL

of many of the important events in the history of London from 1831 when, in the reign of William the Fourth, London Bridge was opened, down to the coronation visit of King Edward VII and Queen Alexandra to the City in 1902.

Some of the important occurrences chronicled are, The Reform Bill, "Reform in the Representation of the peo-

molition of Temple Bar in 1878, the medal in this case being struck from the lead formerly on the roof; the 700th anniversary of the mayoralty of London, 1880; and many visits of distinguished personages. Of special interest to Londoners is the commemorative medal of the raising and equipment of the City of London Imperial Volunteers, in 1900.